



FINAL PREPLAN REPORT TO
THE STATE/LOCAL TASK FORCE

and

THE SAN FRANCISCO ARTS COMMISSION

October, 1983

"The arts reveal us to ourselves. They show us who we are and where we are going, whether as a neighborhood a city or a nation. The arts are an expression of community identity at its highest form."

Mayor Maynard Jackson

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ACKNOWLEDGEMENTS

Thanks are due many who worked on this report. Meg Madden provided guidance and was tireless in her attention to both big ideas and small details as Task Force Chair. Herb Felsenfeld, now Task Force Vice Chair, put in many hours and much good thinking. Kathryn Reasoner has done truly outstanding work as State/Local Program Coordinator. Other committee chairs gave me their time and patience, and both are greatly appreciated for they led me into a parts of the glorious and stimulating world of arts in San Francisco I had not known.

Many Task Force members have actively read and critiqued this report as it developed, and in many ways this report is theirs. As the writing came to completion many Task Force members began considering it as they would a final plan and spent hours going over it word by word, paragraph by paragraph so that it reflected their concerns as artists. It is a richer document because of their time and consideration, and their concern now portends well for the final plan.

This report was prepared with funding from the California Arts Council through the San Francisco Arts Commission. The State has provided wise counsel and gentle prodding in the development of an arts plan for San Francisco. The Art Commission's President and its Committee on State/Local have embraced the idea of planning, and their support and enthusiasm for the work of the Task Force have helped me in preparing this report.

Credit is also due the Osborne Corporation and MicroPro International for the computer and word processing software that made production of this report as a one man operation possible.

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September 1, 1983

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Earlier studies to define the arts, to measure the enormity of their economic impact and to organize information on arts organizations and resources lay a foundation for your planning. The enthusiasm and dedication of Task Force members and the State/Local staff provide the energy to complete the plan. From this can come the vision that will make the plan great.

I wish you well.

Sincerely,

Charles Q. Forester

President





QUARLES ASSOCIATES

Planning & Management Consultants

1266 Fulton Street Son Francisca, California 94117 (415) 931-1514

September 1, 1983

Ms. Meg Madden, Chairperson State/Local Task Force The San Francisco Art Commission 45 Hyde Street San Francisco, California 94102

Dear Ms. Madden:

I am submitting a report on the design of a planning process for the development of a master plan for the arts in San Francisco.

Consistent with contract agreements with the State/Local Task Force established by the San Francisco Arts Commission, this report describes a planning process that will enable the City and County of San Francisco to satisfy the requirements of a plan as defined by the State of California. This plan can also provide the City with a framework for future planning and programming in the arts.

You and the members of the Task Force are embarked on an exciting and challenging journey to create a plan for the arts, the first in the history of San Francisco and one of the first in the nation. I am thrilled and honored to be able to participate in this effort.

Earlier studies to define the arts, to measure the enormity of their economic impact and to organize information on arts organizations and resources lay a foundation for your planning. The enthusiasm and dedication of Task Force members and the State/Local staff provide the energy to complete the plan. From this can come the vision that will make the plan great.

I wish you well.

Sincerely,

Charles Q. Forester

President

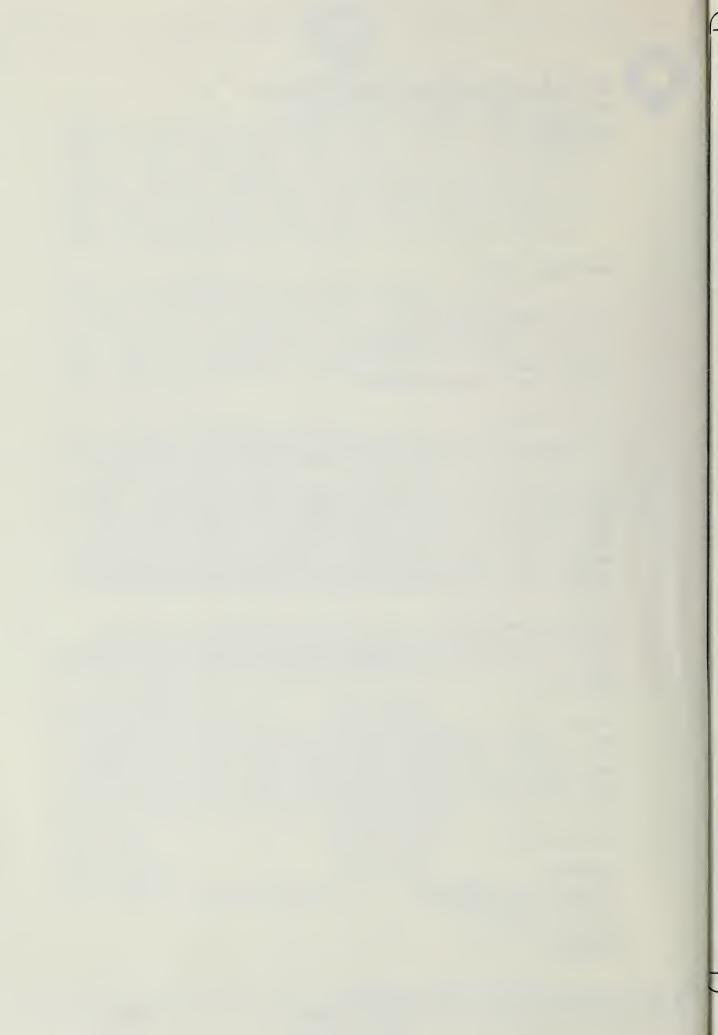




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STATE/LOCAL PARTNERSHIP PROGRAM

SAN FRANCISCO ART COMMISSION ADVISORY TASK FORCE

September 26, 1983

Dear Arts Commissioners,

The enclosed document represents the final Pre-Plan by Quarles Associates to the San Francisco Arts Commission and its Advisory Task Force under the State/Local Partnership Program. This report outlines a working series of reccomendations developed by planning consultant Charles Forester in sessions with the Task Force since the Spring of this year.

Mr. Forester was charged with 1) analyzing the current situation, including the information available to undertake this effort, and 2) recommending structure and procedures to be used in creating a Plan for the Arts in San Francisco. It is the Task Force's intention to begin immediately to build upon the goal statements as outlined, and to solicit involvement by others in the process.

Some work has already begun on compilation and analysis of the data mentioned. Both San Francisco Foundation and the Department of City Planning have expressed an interest in collaborating with us on a major study of the arts' economic impact, and are expected to contribute a share of resources to the project. The San Francisco Unified School District has been working with members of the Task Force and others in the arts community on a survey and analysis of arts program needs in the schools.

Mr. Forester has suggested that \$80,000 is a reasonable budget to attach to an 8-month planning effort. The details of this budget are currently under discussion by the Task Force Steering Committee and a draft submitted for consideration under the Arts Commission's Consolidated Fiscal Plan for 1904.

This document is process-oriented and does not pretend to predict or to emulate the content of the final Plan. Much work remains to be done in a short period of time, and it will take the continued participation and enthusiasm of all concerned to insure its success.

Special thanks are due to Mr. Forester, who put much of his personal time and energy into this effort, and to the members of the Task Force for their concern and committment to an often trying process of decisions and agreements. I am very pleased to be able to present this report to you which represents the thoughtful work of many individuals. We look forward to working with you on the next phase.

Sincerely,

Meg Madden

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Chair, State/Local Advisory Task Force

Encl.



Background

San Francisco is now embarked on preparing a master plan for arts and culture. This work is being done under sponsorship of the California Arts Council's State/Local Partnership Program, with the San Francisco Arts Commission acting as Local Partner. The Commission established an Advisory Task Force in 1981 to prepare a Plan for their review and eventual submittal to the State.

This report was written as a series of working recommendations to the Task Force to assist them in carrying out the planning process.

The Callifornia Arts Council has encourged counties to undertake local planning for the arts that responds to their requirements while addressing local needs and opportunities. When the Task Force was first convened to oversee the development of a plan, they agreed that the plan should be an advocacy document which would further the establishment of San Francisco as a primary art center in California and the nation. In the spring of 1983, Quarles Associates was hired by the Task Force to assist in the design of a master plan for arts and culture in San Francisco.

In June of 1982, the Task Force met and reaffirmed the priorities for the arts community as defined the previous year in local planning workshops held by the Arts Commission. These priorities can be summed up in four major areas of emphasis:

- a. grants for individual artists, special constituencies and arts organizations
- b. facility space evaluation
- c. advocacy and special events
- d. alternatives to traditional fundraising

The consultant began his work in the Spring of 1983 by interviewing members of the Task Force and others in the City's arts community. The Task Force held an intensive retreat session in early June and discussed a variety of planning issues with the consultant. In July, an Interim Report was submitted for review and revision by the Task Force and the Arts Commission's State/Local Committee. That work, along with ideas generated in meetings between the consultant and artists, community leaders, and government officials, forms the basis of this report.



I. INTRODUCTION

A limited number of structured models specific to arts planning exist in this country. Preparing a plan for San Francisco will require a melding of existing planning techniques with new ones that fit the special requirements of the City's arts and artists.

Planning documents are normally segmented into three levels of increasingly specific discussions of issues. In the San Francisco Comprehensive Plan those levels are called goals, objectives and They are prefaced with an overall statement of policies. Goals are the ideal end-state, purpose. the ultimate achievement, and while sometimes not attained in the end they set the overall direction and tone of the plan. Objectives are more specific; they illuminate and define the goals, tying them to the specific situations at hand. And finally, the policies are specific actions that can implement the objectives and goals

The Task Force has chosen to begin with a MISSION STATEMENT that leads into the GOALS, then OBJECTIVES that ascribe to and support those goals, and finally, the specific ACTIONS to be taken to implement the goals and objectives.

We thus begin with a workable framework which enables us to move from the broadest aspirations to specific desired achievements based on the realities existent in our community.



II. THE FORM OF THE PLAN: BUILDING THE FRAMEWORK

In its review of the draft Interim Report, the Advisory Task Force agreed that a statement of mission for the Plan was an essential first step. A mission statement sets the tone and direction for the plan throughout the ongoing process of formulation and realization. The Task Force felt strongly that such a statement should discuss the quality of art, emphasizing excellence and inclusiveness, and that it should be a statement of artistic, rather than bureaucratic, purpose. They also said it should "encompass goals and relate to increased arts awareness among the general public and the support of cultural divsersity and artistic excellence."

MISSION STATEMENT

It is suggested that the following statement, adapted from that of the National Endowment for the Arts, be used as a working statement of the purpose of the plan:

THE GOALS OF A CULTURAL PLAN FOR THE ARTS IS THE FOSTERING OF PROFESSIONAL EXCELLENCE OF THE ARTS IN SAN FRANCISCO, TO NURTURE AND SUSTAIN THEM, AND EQUALLY TO HELP CREATE A CLIMATE IN WHICH THEY MAY FLOURISH SO THEY MAY BE EXPERIENCED AND ENJOYED BY THE WIDEST POSSIBLE PUBLIC.

GOALS

Within this purpose, there are four basic goals which include the following:

- A. Increasing awareness of the arts
- B. Projecting the arts as an industry, i.e. a distinct group of productive enterprises 1
- C. Improving funding/support for the arts
- D. Expanding participation of underserved constituencies



Recommendation for developing Goal A:

The goals statement should describe the values of public participation in and observation of the full spectrum of the arts, and it should identify areas in which the public's awareness of and participation in the arts can be heightened.

Public awareness of the arts is limited. Roughly 2% of the public attend arts events, and they often rely on traditional expectations rather than knowledge of the changing reality of the arts in contemporary culture. The general public has limited awareness of activities such as exhibits and performances. There is little display of the arts in major public places within the City and limited coverage of the arts in the press.

While several support organizations now exist to assist artists and to promote various disciplines, inadequate resources has limited their ability to develop new audiences.

The lack of awareness is keenly felt, for example, in the public schools, where few full-time programs exist. In many schools, there is no arts program unless the individual principal has made an effort to develop one. The City's first high school for the arts was created recently as part of an existing school facility. Thre is no school with unique facilities and programs designed specifically for the arts in the District. In addition to developing the artistic skills and expression of individual students, the importance of working with youth to build informed audiences is increasingly recognized. The Wall Street Journal recently quoted Patricia Snyder, the Producing Director of the Empire State Institute in Albany, New York: "Youth is where our future is. Catch them young and interest them."

Past agreed-upon OBJECTIVES which may further serve as examples to express Goal A include:

- 1. Improving arts programming in the schools at all levels.
- 2. Building audiences within San Francisco and the Bay Area.
- Increasing media coverage of the work of artistis, such as performances and events.

Recommendation for developing Goal B:

The goal statement should clearly identify the economic aspects of the arts and suggest ways to measure their full economic impact on the growth and health of the City's economy. A major challenge is providing economic impact data that can withstand rigorous examination. Economic theorists have yet to develop the full range of necessary economic analytic tools.



In recent years, the arts have been seen as a discrete industry. Mayor Moscone spoke of the promotion and financial well-being of artistic institutions as central factors in the economic base in San Francisco when he addressed the National League of Cities in 1977 2. This sector of the local economy which employes several thousand people in San Francisco was also cited by Mayor Feinstein:

"Many of us in government really view keeping cities alive artistically and culturally as the way in which the urban core center survives and grows." 3

Within the arts industry people are employed directly as artists, in the administration and management of arts organizations, and as supliers of materials to the arts. While the arts play a relatively small part in generating the total overall earned income in the City, they can be seen as an industry with a multiplier effect on the rest of the economy. A major portion of what is produced or presented by San Francisco artists is "consumed", i.e. attended, by people outside the City. An example of this is the "Treasures of Tutankhamun" exhibit held at the M.H. DeYoung Museum in 1979 which generated approximately \$108 million in tourist dollars for San Francisco.4

The income brought in by artists and arts organizations is generally spent within the City: it ripples out and supports the service economies of the City. In addition, events and performances generate income for restaurants, bars, hotels and related activities as audiences spend a night in the City.

The arts also support the overall economy of San Francisco by providing an environment that is unique among American cities. In comments on the City's Publicity and Advertising Fund which funds a variety of arts activities, Chief Administrative Officer Roger Boas said that the "City launched an investment policy that continues to generate an excellent return and that helped make the City a leader in the tourist industry." 5

The richness and diversity of San Francisco's arts also enable private corporations to recruit and retain the best management staff from around the country. Many of these men and women are often anxious to be located here. It is known that productivity of workers in the San Francisco Bay Area is high compared to other regions of the country; the role played by the arts in this has not been determined.

In recent years econommists have begun developing the tools that can measure the impacts of the arts described above on the local economy.6 While some service organizations and researchers have



been collecting data and continue to do so, their analytic techniques have come under fire when the data is presented to substantiate the role played by the arts in the economy.

Economic arguments are but one portion of arts planning. It is important to consider the impact of the arts on the individual and on society as a whole. Economic considerations help to cast the arts in terms often used by government officials and private corporations to measure activities within a City. While not being the sole factor, a good economic assessment of the arts can help develop a sound technical base of the planning process.

Recommendation for Developing Goal C:
The goal statement should clearly describe the variety of
financial problems facing artists and arts organizations both
large and small, established and unknown. The statement should
point to those areas in which local actions can improve both the
volume and certainty of funding for the arts.

Financial worries are as constant among artists and arts organizations as is creativity. The median income cited by artists was below \$7,000 in 1976, and there is no reason to believe that it has improved given the state of the economy. Arts organizations are constantly forced to cope with inadequate resources and no assurance that money raised next year will equal money raised this year. 7 And while the number of those interested in the arts can be seen to have increased in recent years, some of the meagre government resources have dried up.

Improved funding for the arts has two components: volume and certainty. The arts have traditionally commanded a small percentage of overall giving by government, corporations and foundations, and while the volume of support is probably higher in San Francisco than elsewhere in the country (except perhaps New York City) it is insufficient to support the City's arts community. The result has been an exodus of artists from San Francisco to other parts of the Bay Area in search of less expensive living, working and performing/exhibition space. In search of a living wage artists have migrated to places such as New York City with its larger market for the performing arts or Los Angeles where the market for visual arts is stronger.

Financial security is essential for a strong and vital arts community. While no part of the economy can be ultimately stable, the arts' reliance on contributions make its particularly vulnerable. Many funding sources are unwilling or unable to commit themselves to funding a project for several consequtive years, particularly those foundations and government agencies



assisting new and/or innovative artists and arts organizations. Some corporations and foundations do provide on-going support, often to larger and more eestablished organizations. Nowhere in the State at prsent are there direct sources of support available to individual artists, many of whom are still fighting for recognition and support.

OBJECTIVES which many act as examples to further express Goal C include:

1. Increasing sources of funding available to individual artists and arts organizations.

2. Maintaining and increasing the amount of housing and work space within the City that is suitable for the special needs of artists and arts organizations.

3. Eliminating duplication of administratative efforts where appropriate by promoting resource-sharing among arts organizations.

Recommendation for developing Goal D:

The goals statement should clearly describe the importance of including all of San Franicso's citizens in the Plan for the Arts.

San Francisco is a city of many consituencies. Among them are those who have been disenfranchised from, or underserved by, the existing and established forms of arts activity. They comprise people of varying economic or social status, who due to sex, age, ethnic heritage and physical or developmental disability have ben traditionally excluded from arts participation. They constitute the special constituencies of San Francisco's cultural community.

The needs of these diverse individuals are just beginning to be recognized by the larger arts community. The general public is little aware of the City's rich cultural resources in these diverse communities. The Plan should address itself to objectives that will lead to the development and delivery of the best possible art to the broadest spectrum of the community, enriching the cultural lives of all San Franciscans.

Previously agree-upon OBJECTIVES which may act as examples of direction under Goal D include:

 Establishing and enhancing arts programming for institutionalized populations.

2. Coordinating and focussing arts programming to increase participation among underserved constituencies.

3. Increasing public awareness of the needs of underserved populations.



ACTIONS

As of June, 1982, these specific activities were detrermined to be of value to the arts community, and they may act as examples of the specific actions that could be written into the Plan for implementation.

- Holding conferences with the business community
- Collect information on corporate donors
- o Create an arts calendar
- o Set up a computer bank to facilitate networking
- o Actively solicit space for arts use
- o Collect information on available space and make an evaluation
- o Inventory individual artists
- o Strengthen existing support organizations 8
- o Increase specific art programming for underserved constituencies
- o Identify groups not yet being served

III. THE FOUNDATION OF A PLAN: BUILDING THE DATA BASE

Comprehensive research has been done on the arts in San Francisco. A tremendous amount of outstanding information exists upon which a plan can be developed. In some cases the research provide answers, in some cases it poses questions still to be answered. In both cases existing data provides a guide to the needs for future research: primarily the reorganization, updating and analysis of existing data.

The following is a list of principal sources of data about the arts in San Francisco that can be useful to an arts planning process:

- 1. The Arts Resources Development Committee, "Report to Mayor Shelley", 1966.
- 2. Norman Schneider, editor, "San Francisco Arts Policy, 1980. This background paper was prepared to assist the work of the Arts Commissions's Charter Revision Committee, chaired by Richard Mayer. This report also cites other economic analysis work done throughout the country.
- 3. Jim Burns, "Plan for the Arts in San Francisco", 1980. This report, funded by the San Francisco Arts Commission, presents information collected on general attitudes about the arts and directions for future planning through a series of public hearings conducted in 1980.
- 4. Virginia Hubbell, "ARTSFAX 81", 1981. An extraordinary amount of statistical information about the arts and arts organizations was collected in this report funded by The San Francisco Foundation.
- 5. San Francisco Art Commission, Kathryn Reasoner, editor, "San Francisco Arts Resources", 1983. This report provides an outstanding directory of arts resources.
- 6. Substantial information on arts facilities was collected and organized by the San Francisco Redevelopment Agency as a part of their planning for the Yerba Buena Center.

Some arts service organizations maintain current information on a variety of subjects, and resources such as the annual report on performance spaces prepared by the Theatre Communications Center of the Bay Area provide substantial information on current



activities and facilities use.

Data in three areas have been mentioned frequently as essential to providing support for the planning process.

- 1. Demographics
- 2. Economics
- 3. Facilities

Recommendations for Building a Data Base:

A Data Advisory Group should be formed early in the process and include interested artists and the general managers of arts and arts service organizations who have need of data for their own specific planning purposes. Staff of the Mayor's Office, the Department of City Planning, and the Visitors and Convention Bureau should also be included along with The San Francisco Foundation and other non-profit groups. The group would meet once to draw up a list of information needed to serve the planning effort and to make an inventory of current sources of data. Staff may meet with members of this group as individuals to discuss and evaluate certain resources, needs and methodologies. Data collected or organized by staff may later be circulated among the larger groupp for review.

Emphasis should be placed on making existing information useful rather than the collection of additional information: a) developing useful analytic methodologies, b) creating new formats for keeping information, c) identifying the questions that can be answered with existing sources of data.

The second step in building a data base will involve hiring an economic consultant, and possibly a demographer. to work with Task Force in the three areas identified above.

Demographic Data:

The California Arts Council (CAC) requested demographic information as a part of the San Francisco Art Commission staff's first submission of Phase I requirements, and that initial submission was rejected as incomplete because no analysis of 1980 Census information was provided. The CAC later approved Phase One with the understranding that the Task Force would provide census and activities data as part of the final plan.

Demographic analyses depend on two key ingredients: a) asking the right questions and b) having a skilled professional perform the analysis. Demographic work will be required during

the planning phase and should be built in work program. The Department of City Planning is responsible for preparing demographic information about the City, but limited staff time preclude special demographic studies for other City agencies. The Department has prepared a great wealth of information and analyses using 1980 Census data, and these can be used to developed plan data.

In addition to demographic breakdowns requested by the State, other kinds of demographic analysis that can assist artists and arts organizations should become a part of the data base for a San Francisco plan. The users of that information should be involved in the process of defining what is needed.

Economic Data:

Professional analysis on the economic impact of the arts on the economies of cities is still an unpolished and unproven science. Four areas have received some attention and should be further researched for their implications for San Francisco.

- a. The impact of the arts as an export sector of the local economy: what is the extent of the "ripple effect"?
- b. The value of the arts on tourism in San Francisco: finding measureable indices of this impact may prove difficult initially because data is not kept for these purposes ordinarily. The U.S. Conference of Mayors5 has done work in this area and their
- c. The importance of the arts in attracting corporate executives to San Francisco and maintaining a high degree of productivity and job satisfaction: because this kind of work illustrates qualitative elements of the economy, traditional quantitative techniques will not be sufficient, but using such techniques such as Delphi can provide the needed information.
- d. The parameters of arts as a distinct industry: What is the How many people are employed? expected income generated by artists and arts oroanizations? What is a reasonable ratio by which to the effect of measure generated directly by artists and arts organizations? Work on who is spending their money on the arts should be coordinated with such groups as Performing Arts Services who collect data now.



Good economic analysis will enhance a master plan because it can translate information about arts into terms commonly used by the City in making decisions about economic health and land uses. Being able to view the arts as an industry helps overcome the stereotype of art as "frosting", placing it in its proper perspective as critical to the economic well-being of the City. The ability to extract data in a variety of useful ways, depending on the requirements of the user should be of prime importance in assessing the data requirements of a plan of this nature. For the system to be useful, information on its availability must be disseminated and an updating procedure must be established.

Facilities Data:

A program to develop new data on facilities for artists and arts organizations in San Francisco should be taken only after a thorough examination of existing information is complete.

Maintenance of a Computerized Data Base:

Mainenance of the data in a form that allows it to be accessible and updated should be of primary importance. Emphasis should be placed on creating data formats that are computer accessible and geared to assessing audiences, tourist response and growth of new art forms.

Emphasis also should be placed on finding a computer and related software that can accept available information and can be used by Task Force staff (and possibly outside agencies as well) for input and retrieval. Software requiements should include a d-Base program or something comparable that will both organize data as it is entered and permit the extracting of information in a variety of combinations.



IV. ORGANIZING THE PLAN: BUILDING THE MACHINERY

The organization of a planning process sets the tone for the work ahead and should reflect the amount of work that needs to be done, the time allotted for the work and the kinds of people and organizations that are to be involved. Both contemplation and action should be reflected in the organization of the plan; both are essential to the finished product. A major problem facing any planning process is the ability to move from contemplation to action.

The contemplation model calls people together to consider options and study problems. Many blue ribbon committees fit this mode. People who do this can be very good at coming together and considering alternative courses of action. By the same token, that model creates difficulty taking action because that's not its purpose.

The action model organizes people to produce a product or an event. In this case it is very often staff that is well organized and quckly reaches their desired end, but in the process they may not consider all the available options because that was not their primary responsibility.

Planning is both an art and a science, and to be successful it requires both contemplation and action. That makes organizing a planning project a sensitive task. A single central core group should be responsible for preparing the plan. Such an organization enables a large variety of elements to be successfully integrated into a final product and permits effective citizen participation in the plan. In describing the organizational requirements of this planning process, the distinction contemplation and action is made.

Organizational recommendations are divided into two groups: immediate and long range. They refer to a) preparing to undertake a master plan and b) actually doing the planning work. No recommendations for organizing the implementation of a master plan are provided here. Those recommendations will emerge from the planning process itself.

Immediate Recommendations:

The organization necessary for present needs is one that is efficient, fast moving and close-knit as lot of ground needs to be



covered in a relatively short period of time and many pieces need to be put in place. While the phase to come is one in which large numbers of people will be involved in decision-making at a variety of levels, the more streamlined this phase can be, the more likely it will be able to move quickly and meet deadlines set by the State and imposed by the Task Force.

With the addition of staff and a consultant, the Task Force can exercise its proper role as policy making body for the plan and be freed from the minutae that took much of its time initially.

Recent agreements have given the Task Force's Steering Committee more responsibility to pull things together in a timely manner with support from staff and the consultant.

Three major functions are required and should be reflected in the organization of the Task Force in this phase:

- a. Planning and staff: officers and appropriate committee chairs must be able to meet regularly to provide overall guidance and assure coordination.
- b. Finance: raising funds necessary to undertake the plan.
- c. Streamlining fiscal procedures: improving the speed with which the Task Force and the Art Commission undertake the plan.

As these beginning steps are being taken it is important for the Task Force to develop and maintain good working relationships with several other institutions that will be involved in the planning process along with the Art Commission and the Task Force:

- a. The San Francisco Unified School District
- b. The Mayor's Office
- c. Friends of the Arts
- d. Hotel Tax Fund
- e. The Chamber of Commerce and Public Affairs directors of major downtown corporations
- f. The San Francisco Foundation
- g. Supervisors' Culture and Recreation Committee
- h. City Planning Department staff
- i. Recreation and Parks Department staff
- j. Major foundations supporting the arts
- k. California Arts Council
- 1. Other Bay Area county "local partners"
- m. Other programs of the Art Commission



An informal technical advisory committee composed of representatives from these agencies should be formed early in the planning process to provide input to the plan and to keep the agencies involved in the progress of the Task Force's planning. All attempts should be made to insure that these agencies are represented on the working committees, discussed below.

Such a committee has contemplation responsibility. It must consider the variety of options available in developing a plan and make recommendations to the Task Force. As a whole the committee should concentrate on process issues; individual members of the committee should work on specific pieces of the plan relating to their individual responsibilities. In their discussions the Task Force has recommended that an initial meeting of this committee may be held for the well-orchestrated educational presentation of the Plan for these individuals, after which they shall be contacted individually to make the best use of their individual resources.

Long Range Recommendations:

Within the first months of planning the Task Force will flesh out more details on the nature of the plan and the ways in which it will be carried out. Early thought should be given to the organizational arrangements required to undertake the planning process itself.

Various city agencies approve plans. The obvious example is the Department of City Planning and it preparation of the various elements of the City's Comprehensive Plan. Other plans, such as plans prepared by the Health, Welfare and Public Works departments are generally dictated by the Federal funding agency supplying the funds and have limited application here.

None of these models is perfectly suited to the needs of a master plan for arts and culture, and while it is possible to borrow from those experiences, as well as the suggestions from Ontario, the organization of the San Francisco effort is an important consideration at this time.

A general organization that includes the Art Commission, the Task Force and specific arts related interests is an excellent combination to provide both the muscle and the oversight necessary to undertake the plan.

A "decision map" is provided (see Appendix I) to identify the timing of certain decisions, not the outcome of those decisions. The map is a useful technique of identifying where different



actors in the process come together. The map complements the organization and should be subservient to it. A plan is a creative process and much is unknown before it begins. It is the people involved who will ultimately determine the success of the project, and their decisions about the flow of the process must be paramount.

The following recommendations provide for developing an organization that includes representation, clear delineation of responsibilities and flexibility. These ideas should be considered by the Task Force in developing their final set of recommendations to the Art Commission.

The following recommended organization lists committees by functional name.

Planning Committee

A planning committee is responsible for the ongoing work of developing the plan. It coordinates work of the working committees, ensuring that all work performed is consistent with the goals assigned. The committee maintains contact with arts organizations and civic and community groups involved in preparing the plan. It insures liaison with the Art Commission. Staff and consultants report to the planning committee. All other committees are chaired by Task Force members elected to this office who serve on and report to this committee. What is proposed here is a confirmation of the initial charge to the Task Force from the Art Commission: that the Task Force be responsible for developing a plan.

Potential Membership: Coordinator: Chair of the Task Force Vice-Chair of the Task Force Chair of the Public Involvement Committee Chair of the Education Committee Chair of the Arts and Economics Committee Indivdual artists

Serving as ex-officio voting members:
o Chair of the Art Commission's State/Local Committee
o Department of City Planning staff

o San Francisco Foundation staff

The Task Force has recommended the following policies for organizing their committee structure:



"The chairs of each of the following committees will be Task Force members, elected by the Task Force, and charged to work with the chair of the Planning Commmittee in composing the membership of their committees. Special interest groups shall not be represented by quota on the planning committee. Rather, it shall be the duty of each chair to insure that all committee work strives to fulfill its mandate of sensitivity to the needs of all San Franciscans, as written in the goal statements assigned to each. The chairs of the Committees should strive to have balanced membership in order to address all issues fairly. Members of the various committees who are not on the Task Force are to be community representatives and serve at the invitation of the chair of the committee."

Public Involvement Committee

The public involvement committee is responsible for developing policies, increasing awareness and building audiences. This committee is also responsible for the public participation in the plan, developing a process that ensures the involvement of individuals, artists, community leaders, foundations and arts organizations.

This committee is an action committee, with responsibilities for working with staff to develop mailing lists, prepare schedules for public hearings, and review materials to be sent to the general public as a part of the plan approval process.

Resources permitting, a marketing/public relations consultant should be involved as staff to this committee.

Potential Membership:
Art support organizations
Print and television media, including neighborhood and special constituency newspapers such as Artnews
The Department of City Planning
representatives of underserved constituencies
representatives of community/neighborhood organizations
artists

Arts and Economics Committee

The role of this committee is to assist in drafting policies, to build awareness among the corporate community, and to prepare a report on the economic impact of the arts on San Francisco's economy. This committee will have both contemplation and action responsibilities. Their first responsibility will be to assess the economic impacts of the arts and to assist in the selection of



a consultant to undertake that work. Their second responsibility will be working with the staff and the consultant in reviewing findings and making recommendations for future actions that can build bridges between artists and the corporate community of the City. This committee should work with the Data Advisory Committee on economic impact analyses.

Potential Membership:
the Chamber of Commerce
a representative of the artists' unions
San Francisco Planning and Urban Research (SPUR)
staff of the Hotel Tax Fund
artists
arts professionals
major corporate and foundation donors
a professional economist

Education Committee

An education committee assists in drafting policies, acting as an advocate for the arts with educational institutions and researching materials on the value of art at all levels of education. This committee has responsibility to consider the various methods by which the arts can be infused more broadly into the education system. Their report should include policies that focus on actions that can be taken by existing institutions.

Potential Membership: representatives of arts schools and educational institutions artists art professionals

General Recommendations:

The Task Force has adopted these policies to guide their overall organization:

"Task Force members will choose the committees they wish to sit on. The chair of the planning committee sits as ex officio on each of the committees. To assure continuity, it shall be the role of staff to prepare agendas for committee work to be approved and utilized by the chairs of each committee. Staff shall handle notice of meetings and insure that committee chairs are adequately informed of the work of the other committees. A vice-chair/alternate will be selected by each committee and in absence of the chair will be able to vote as a member of the planning committee."



Staffing committees will be a major work item and a great drain on staff time. Universities and groups such as "Business Volunteers for the Arts" are resources that could provide people to assist staff for each committee.

People who are influential within art circles and within the political structure of the City will have a great deal to contribute to the development of a plan, and they should be involved in the committee structure with responsibilities that give them a sense of ownership and commitment to the overall project. Developing the right balance of interests and commitments will be an important responsibility of the Task Force leadership in the months ahead.

The organizational outline above identifies major tasks and recommends an organization reflective of the planning to be done. The need for another committee(s) may be necessary as work in this pre-plan stage proceeds, but the Task Force is cautioned not to create more structure than is necessary and more than can be managed by the staff and Task Force leadership. Remember, there are only 24 hours in a day and some of those must be spent sleeping.



V. STATE/LOCAL REGRANTING

In undertaking a master plan the State initially requested that a procedure be adopted for the regranting the State's monies that come to San Francisco through the State/Local program. Those funds currently provide roughly \$17,000 each year to the City.

It is recommended that the master plan adopt a regranting procedure that covers those funds only at this time. The plan should make clear that no authorization for distributing other California Arts Council money is to be implied by adopting these procedures.

The Mechanics of the System

There are several models readily available for designing a system of regranting State money. The San Francisco Foundation, the Hotel Tax Fund program and programs recently enacted in other California counties (such as Santa Barbara County) provide good examples of procedures to be followed in requesting applications, reviewing them and making final choices. These will be outlined in greater detail in the final report after some preliminary decisions are made.

Who Makes the Decision?

Two models for decision-making are most common: a) staff and b) peer panels. In both cases criteria are adopted prior to decision-making, and in the best of cases these criteria are adhered to in some rigorous manner. Generally in the case of a staff decision, a policy body takes final action based on staff recomendations. Peer panels can sometimes operate independently with their decision being the final one; in other cases their recommendations also go to a policy body for final action.

Prior to making a final set of recommendations to the Arts Commission, the Task Force must deliberate on this issue and make a judgment on the best way of making decisions on the State/Local money.

What are the Criteria?

Because the amount of State/Local money is small, an elaborate set of criteria for dispersing it would be cumbersome and

inefficient.

The greater the number of criteria for regranting, the more



likely that "loopholes" can be found in interpreting them. At this point, a simple set of criteria is far preferable.

It is recommended that during the planning phase (1-2 years) the State/Local money be spent on undertaking the plan, recognizing that the State money will not be adequate to cover the cost of doing the plan. In later years State/Local money should be spent to implement the plan. Other funds, such as Federal grants, might also use the regranting system developed by the plan if it proves successful.

If future State money not siphoned from current programs comes to San Francisco, additional criteria can be added, as needed. Those decisions do not have to be made at this time by the Task Force, but recommendations for them should be included in the final plan.



VI. THE APPROVAL PROCESS

Four approvals of an arts plan are automatically required:

1. Task Force approval

2. Approval by the Art Commission

3. Adoption by the Board of Supervisors

4. Acceptance by the California Arts Council

Approval by the San Francisco Planning Commission is proposed as an additional step. The San Francisco Unified School District and groups such as the Chamber of Commerce or SPUR could be invited to approve the plan in part or in whole, depending on their specific interests and approval processes. This idea of formalizing the plan through approvals by other official bodies is unique among arts plans, and staff of the National Endowment for the Arts in Washington has expressed an interest in the San Francisco experience.

Determining all the fine points of the approval process is not required at this time, and the final decisions on additional approvals beyond those required should be made as the plans is developed and relations are established with other organizations. The Art Commission is the appropriate body to make those final determinations. What is important now is for both the Task Force and the Commission to be apprised of the options and the benefits of various approaches.

San Francisco's rather unique Charter allows the City to act in ways that may be precluded in other counties. How the Board of Supervisors will act on the plan is an important consideration. Two avenues exist: a) the Board adopts the plan as its official polilcy and b) the Board accepts the plan from the Art Commission and forwards it to the California Arts Council. The latter is generally a simpler process; by the same token it is less binding on the Board. Any action by the Board will provide the plan with a degree of visibility and credibility.

Because of the large volume of Board activity, a plan that receives great attention one day might well be forgotten the next. The Board passes on the entire City budget, but it is limited in its abilities: it can cut money but it cannot add. The Board does not have an on-going system for referring to previous actions as a guide to future actions; that "common law" system therefore rests with the individual Board members and their staff. Implementation of the master plan for arts in future Board actions at times will depend on the Task Force reminding the Board of its previous policy declaration.



Work with Board staff in the coming months will help to clarify these issues.

Approval by the City Planning Commission is an important consideration, and the assets and liabilities of such approval are worth considering at this time.

The Department of City Planning is responsible, by Charter, for the preparation and maintanence of a Comprehensive Plan for the City. The Charter language spells out in reasonably broad terms the concerns to be addressed in the plan. Not surprisingly, the arts are not singled out as one of their responsibilities, while the overall liveability of the City is one of their charges. In other words, there is no reason why the Planning Commission cannot adopt a plan that deals with art and culture just as there is no obligation to do so.

The advantages are:

- a. The plan gains credibility being a part of the larger Comprehensive Plan
- b. The plan becomes a part of the City's official set of plans
- c. The City Planning Commission (and staff) is familiar with the process of reviewing and adopting plans
- d. The Department of City Planning has information and tools (such as mailing lists) that are important to the mechanics of approving a plan.
- e. The Planning Commission reviews physical development proposals and can implement portions of the plan.

On the other side, the focus of the Planning Commission is the physical development of the City. This issue has been dealt with in other instances by the City Planning Commission in their approvals of such documents as the coastal plan. The Commission adopted those portions of the plan that deal directly with their responsibilities for land use and development.

Another consideration is potential rivalries among City commissions due to overlapping jurisdictions in certain areas. The Arts Commission should work with the City Planning Commission to consider ways in which portions of the arts plan that relate to existing land-use and development policies of the City can be incorporated into existing elements of the Comprehensive Plan.



VI. NEXT STEPS

Appendix #1 includes a timetable for completing the plan. The State requires final plans to be submitted by March of 1984. Such a deadline may not permit sufficient time to complete a comprehensive plan for the arts in San Francisco with its great breadth of arts activities and organizations and its traditions of public involvment in the planning process. The State has evidenced a willingness to provide 30 or 60 day extensions in special circumstances, and that should permit adequate time if work begins immediately.

At this point the Task Force is working on a final budget for planning. A realistic assessment of the money available is also important to the development and timing of the final plan. Work should begin immediately raising whatever money is necessary, beyond State funds already available. While final committments of all funds are not crucial to the beginning of planning work, the Task Force should have a good sense of the kinds of funds potentially available to them. Uncertain funding could cause considerable delays in starting the planning process.

Summary

This report spells out a process designed to produce a comprehensive plan for the arts and culture in San Francisco. It deals with developing information, preparing goals and objectives, and the involvement of citizens in the planning process. The consultant's recommendations are based on professional judgment and familiarity with decision making in San Francisco government. They reflect discussions with Task Force leaders and others active in San Francisco's artistic and government communities. Appendix 3 contains a list of people interviewed during the course of the study.



NDTES

- 1. Webster's 7th Collegiate Dictionary
- 2. Norman Schneider, editor; San Francisco Arts Policy (San Francisco, San Francisco Art Commission and Artists Equity Institute, Inc.) 1980, p. 39.
- 3. Ibid., Pp. 42.
- 4. Ibid., P. 114.
- 5. Ibid., P. 42
- 6. The U.S. Conference of Mayors; The Taxpayer's Revolt and the Arts (Washington, D.C., U.S. Conferences of Mayors), September 1978.
- 7. Wendy Lesser, Individual Artists Grants, Working Paper #1, (San Francisco, FDN) November, 1982.
- 8. Several support groups exist in San Francisco:
 City Celebration
 Summer Festival
 Bay Area Dance Coalition
 Performing Arts Services
 B.U.A.
 T.C.C.B.A.
 The San Francisco Art Commission



Appendix 1

DECISION MAP

A decision map describes the major points in the planning process where decisions are required, not the outcomes.

Phase One: Preliminary Planning; October 1- December 1

ACTORS: Task Force Leadership

ACTION: Convening Planning Committee DECISION: Who to serve as members?

ACTORS: Planning Committee (Department of City and San Francisco

Foundation involvement here important)
ACTION: Primary staff for project

DECISION: New hires? Consultants? Responsibilities?

ACTORS: Planning Committee

ACTION: Convening Data Advisory Committee

DECISION: Who to serve as members? Work Program?

ACTORS: Planning Committee

ACTION: Convening Resources Committee

DECISION: Who to serve as members? Work program?

ACTORS: Planning Committee and Staff ACTION: Nature of the final Plan

DECISION: Answering questions such as action vs education

oriented inclusive vs exclusive, long-term vs short-term

ACTORS: Planning Committee

ACTION: Structuring Technical Advisory Committee and

working committees

DECISION: o Clear statement of purpose for each committee

o Guidelines for each committee (can they add members or are they appointed by Planning Committee? Will they elect chairpersons or do the report to staff?, etc.)

Who to serve as members?



ACTORS: Planning Committee and staff

ACTION: Convening Technical Advisory Committee and other

committees

DECISION: Committee meeting schedules and work programs

Phase Two: The Planning Process; December 1 - April 30, 1984

ACTORS: Planning Committee and staff ACTION: Design of the final plan

DECISION: Rough outline of the plan and a description of its component parts needs to be prepared and shared with committees.

ACTORS: Public Involvement Committee

ACTION: Design of Public Involvement Program

DECISION: Questions about techniques to be used, the volume of participation and the setting or context for public participation need to be answered before a program can be designed.

ACTORS: Staff

ACTION: Hiring consultants to do work on demographics and

economic impacts of the arts.

DECISION: Procedures to be used for hiring and funding consultants need to be set, and the process should be started.

ACTORS: Resources Committee

ACTION: Consideration of overall Work Program DECISION: Process to be used in developing plan

ACTORS: Planning Committee and staff ACTION: Fine points of approval process

DECISION: Questions about approvals by the Board of Supervisors and the Planning Commission must be made initially. Approvals by the Board of Education and other organizations should be considered at this time.

ACTORS: Education Committee

ACTION: Design of Report on Education and the Arts

DECISION: Agree on report outline and timetable for production;

solicit assistance from educational institutions.

ACTORS: Arts and Economics Committee and consultant

ACTION: Design of Report on Economic Impacts

DECISION: Agree on report outline and timetable for production

ACTORS: Staff, Planning and Public Involvement Committees



ACTION: Initial public involvement

DECISION: At this point some preliminary contact should be made with the public through mailings, hearings, or whatever mode is chosen

ACTORS: Staff

ACTION: Compilation of reports from consultants and committees. DECISION: How will information generated from reports be fed into the final plan outline? Development of preliminary goals, objectives and policies should begin at this time.

ACTORS: Interested citizens & community organizations

ACTION: Comment on elements of the plan

DECISION: Approval, revision, addition on preliminary proposals

Phase Three: The Approval Process; April 30- June 1

ACTORS: Staff and Planning Committee

ACTION: Review of Draft Plan, comments from the public

DECISION: Revisions; how will report be circulated for final

public comment?

ACTORS: State/Local Task Force ACTION: Review of draft plan

DECISION: Revisions, additions, etc. to be made in final draft

plan

ACTORS: Staff

ACTION: Preparation of Final Draft Plan

DECISION: Incorporation of suggested changes, addition of new

information where available

ACTORS: Interested citizens and community organizations

ACTION: Comment on Final Draft Plan

DECISION: Revisions, additions to draft proposals

ACTORS: Planning Committee
ACTION: Final Approval of Plan

DECISION: Approval

ACTORS: San Francisco Art Commission

ACTION: Review of Final Plan DECISION: Revisions/Approval



ACTORS: San Francisco Board of Supervisors

ACTION: Review of Final Plan

DECISION: Revisions/Approval/Forward Plan to State

ACTORS: California Arts Council ACTION: Review of Final Plan

DECISION: Acceptance.



Appendix

PEOPLE INTERVIEWED BY CONSULTANT

Alan Becker
War Memorial Commissioner
Margy Boyd
Task Force
Bill Cook
Former CAC Executive
Director
Herb Felsenfeld
Task Force
Jo Hanson
Arts Commissioner
Alvin James
Planning Department
Staff
Robin Kaye

Robin Kaye

CAC staff

John Kreidler

The San Francisco

Foundation

Alan Lubliner
The Mayor's Office

David Lutz Former CAC staff

Dean Macris

Director of Planning

Meg Madden
Task Force
Bob Martin
Task Force
Richard Mayer
former Arts Commissioner

Gail Newman Task Force Marsha O'Dea
Task Force
Piero Patri
Arts Commissioner
Kathryn Reasoner
Arts Commission Staff for
State/Local
Bart Ross
Task Force
Bill Russell-Shapiro
S.F. Renaissance
Kary Schulman
Task Force

Ty Scoggins
Vice President, Natomas Company
Steve Simmons
Production Coordinator,
New World Festival of the Arts
Harold Snedcof
Arts Consultant
Roselyn Swig
Arts Commission President
Wende Williams
Task Force
Roy Willis
Task Force

